



It is rarely that masters of the art of music are inventors. Usually their time is taken up with the invention of harmonious productions and they have no time or inclination for other fields of art, especially those which affect the commercial field of activity. Dr. Adolf Brodbeck of this city appears to be the exception which proves the general rule. No one in this city ever suspected him of inventing anything but sweet sounds, yet he has possibly immortalized his name by the invention of a car which may prove the safest duplicate for a flying machine that the world may want for centuries to come. His car is as much a flying machine, so far as sensation goes, as it can possibly be and not be a flying machine. It is moored to elevated tracks in its flight through space, but its speed is so great that there is no sensation excepting that of moving through the air and this is as near flying as most people care to get without leaving the earth, at least until some inventor gets up a machine that is under better control than a nervous horse.

In general appearance Dr. Brodbeck is every inch the student, and he is a large man with a magnificent head that does not show off its massiveness in his pictures. Intellectual force and energy are impressed upon his features as plainly as though they were printed there, yet withal he is genial and laughs readily and heartily at anything that appeals to his humor. He appears to be fond of children and their antics fill him with mirth. He is a graduate of the greatest conservatories of music of the old world, including the Royal conservatory of Germany. The Paris academy has awarded him a gold medal for his invention, the principles of which have been approved by the scientists of the world and it also has the backing of the New Jersey Registry & Trust company.

A large audience enjoyed the recital in the tabernacle Monday afternoon, a noticeably large number of strangers being present. The programme included several strong numbers, the feature being the solo by Miss Helen Shepard. She sang the aria from "Carmen" with splendid effect. A slight nervousness was apparent in the first part of the work, but the young woman quickly overcame this difficulty and she finished the difficult selection in admirable style. Her notes carried the orchestral parts of the organ easily and blended effectively with the instrument. The closing instrumental number was the overture from "Mignon."

Madame Swensen is training a double bass quartette which promises to do some effective work during the fall and winter. It will be a novelty and a pleasing addition to local music circles.

Professor Cook has an instrument in his office which probably can be found in very few studios in the country. It looks like one of the first pianos invented, while it has all the keys of the ordinary instrument, the only sound it makes when struck is a peculiar click. It has a mechanical arrangement so that the keys can be adjusted to any tension. It has many advantages for practice work which are easily apparent to students of the piano. An entire score can be learned on it before a key of the piano is touched.

Recitals have been given at the tabernacle nearly every day the past week for the accommodation of tourists who happened to be in the city.

Recently there was decided in a court of law in Chicago a case which is of vital importance to the musical profession at large. Especially will it be interesting to the teacher who is gaining his livelihood on legitimate principles to know that there is no available means for driving charity and hounding out of the field. In the case referred to, a woman, victim of specious and plausible advertisement, sued for the return of \$350 paid by her to a so-called singing teacher. The latter claims to have a method, styled the "American method," which produces in a child of 3 as well as in a woman or man of 60 the same voice as possessed by Patti, Jean de Reszke, etc. The judge, in deciding against the plaintiff, ruled that she had obtained lessons as contracted for and consequently there was no redress.

The Musical Leader and Concert Giver, from which the foregoing is taken, says editorially: "but the question at issue is how can charlatanism be prevented?" etc.

So long as people are gullible enough to imagine that voices can be hammered out like a horseshoe in the hands of a blacksmith, just so long will "charlatans" continue to thrive. At this distance it looks as if the music teacher had practiced a fraud, but if he had not taken the money it would probably have gone to some other swindler. People who are willing to be tricked by persons claiming to have supernatural power should not kick when their money is gone and the fraud is apparent.

In a recent issue of the Metropolitan Magazine (Gaborowitch) has an interesting article on "The Characteristics of Russian Music," part of which is as follows:

"Russian music was born in 1326, and Mikhail Ivanovitch Glinka was its father. It is a strange, interesting fact that venerable Russia should be musically the youngest of nations. And yet the masterpieces of Glinka, Rimsky, Rubinstein and Tchaikovsky have won for the land of the czars a place in modern musical history second to none. My native land is rich in the material from which wonderful music is made. It is a country of deep emotions, strong passions and abundant contrasts. Nowhere else is this fact so fully appreciated as at the national conservatory in St. Petersburg, founded by my beloved uncle, Rubinstein. The policy of this institution is so broad, so generous, so stimulating that no talent can perish for want of encouragement. It is difficult to describe the characteristics of Russian music without commenting upon the inner history of the people themselves. Musical inspiration finds its source in that great mass of emotional humanity known as the Russian peasantry—the peasantry of Tolstoy and Gorky's delineation: a people but recently freed from demeaning serfdom. Our music is but the melodious expression of the struggles, the aspirations, the triumphs of the low-born Russian peasant. But the serf was never a slave at heart. He thought, he rebelled, he suffered, he craved, and he was apparently re-

signed, but he never was mentally cowed, much less conquered. On his holidays he danced and sang, but his dancing was consciously labored and his songs were always a minor strain and full of grieving over restraint. On the day of his emancipation he was not a freed slave gazing helplessly at his fallen shackles, but a man seasoned by suffering and matured by experience. Strangely enough, he was at once recognized by the titled classes as an equal. No barriers were raised to prevent his social or professional advancement. In proof of this is the fact that most of the distinguished Russians of today are the sons of serfs.

"In France, despite its boasted at-

the French Conservatoire, and in his day an idol of the French, should talk in this way. "Auber," he says, "turns his operas over to the stage and then abandons them to their fate. He owes everything to music, but I do not know of a more ungrateful man. He is possessed of the idea that music has only a fleeting value, whose forms are only for a time that is set by fashion and the public taste. His self-love plays no part at all, further than that he is a dealer in value, whose forms are only for a time that is set by fashion and the public taste. In fact, he said as much to me a few days ago, when he remarked: 'I lack musical egotism. If

PROMISING SALT LAKE SINGER.



Among the singers who have returned to Salt Lake City for their summer vacation is Miss Sigrid Pederson, who has been spending the past three completed seasons in the city. She is an accomplished pianist, and has a voice of a contralto, and she is a woman of considerable strength and beauty. She is a native of Sweden, and she is a member of the Swedish church. She is a very promising singer, and she is expected to give a series of recitals in the city during the summer season.

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mosphere of perfect equality, the distinction between the aristocrat and the peasant is sharply defined. In America, too, I have noticed that the emancipation of the negro is an alien element, a class apart in the sociological scheme.

"The Russians are a race of dreamers who act upon the suggestions of their dreams. Your real Russian is a muscular mystic, a savage easily moved to tears, a wildling who indulges himself in spiritual upliftings. Our music is the voice of this untamed and untamable people. The interpretation of their thoughts through the medium of melody is one phase of the Russian's innate melancholy, an outpouring of his native mysticism, a declaration of his eternal struggle for a greater liberty of soul as well as of body."

Another saengerfest, that of the middle west, took place in St. Louis. It was projected before the postponement of the world's fair. The fest does not seem to have been an unqualified success, from published accounts, and much of the blame is laid on the great barn—the liberal arts hall of the coming exposition—in which it took place and which was entirely unsuited to the purpose. Many of the audience could not hear the singers, who, it is said, did not produce a volume of sound proportioned to their numbers, at best. The programme presented was interesting, and the soloists, among them Mme. Louise Homer, and an orchestra of several hundred pieces gathered from Chicago, Cincinnati and St. Louis, seem to have been well received. The vocal numbers of the programme had a wide and decidedly popular range, for beside the national hymns, the gamut of Wagner choruses, not to mention one by Gluck.

In the Revue Musicale de Paris Jean Chantavigne publishes a letter to show that Auber, the composer of "Fra Diavolo" and "Masaniello," a most practical composer with a sharp eye to the main chance, actually hated music. This letter was written by Auber to his friend, Baron de Tremont, an ardent music worshiper, and in it he says that he would gladly throw his piano out of the window, and he said that he would not be a slave to his art. He thought, he rebelled, he suffered, he craved, and he was apparently re-

Wagner singer. In his day there were not many singers who could improve on Lehnere's impersonation of Hans Sachs.

A Flat Obligate.

Don't speak to me of music, or you'll drive me to some sin. They give a nightly concert at the flat I've just moved in. We have a cello at our left, a cornet on the right. And some one keeps a mocking bird that whistles half the night.

The music teacher overhead plays symphonies in C. And down below a youngster yells an agony in G. A teacher's dog takes up the strain—yowls, how that dog howls! And just outside, a lovesick cat his tender little yowls!

The janitor turns on the heat, the radiator bangs. And out upon the avenue the "cable" loudly clangs. The baby strolls the chorus and he gets his tea late in. The cook, who's also musical, beats time. I feel the hermit in me long for lust. I feel the hermit in me long for lust. Upon a desert island, or some other lonely spot. Where are you, of music ever be? I'll be my new harmonica, that I'd be happy there.

A violin maker of Milan has reproduced the type of instruments "d'adieu," which beneath the strings destined to be set in vibration by the bow there are others, tuned like the rest, which are caused to vibrate by the sympathy of the strings with the usual strings. At a late concert the success of these instruments was demonstrated especially in music of the eighteenth and previous centuries.

In connection with the love of the Parisians for their Auber and Offenbach music, it is interesting to note that the brothers Isola, who have recently taken over the management of the city theatre, which belongs to the city of Paris, have announced their decree of banishment of the operetta from its long popular home. Instead they have decided to present serious French, German and Italian operas, which announcement is looked upon as but little short of revolutionary. Yet the brothers Isola, however, was the principal singer of the Wagner Tetralogy with the best Wagnerian singers. The entire theatre is to be rebuilt and made comfortable, while the stage arrangements are to be very modern and complete. It is said that Massenet has interested himself in the project, and that a complete cycle of his operas will be given a performance in the reconstructed house.

The great saengerfest, which has just closed in Baltimore, was in every way a success, and the large armory in which it was held, which holds 10,000 persons, was crowded, many being unable to gain admittance. The principal singing societies of the eastern states were in attendance, and the prize contests were very spirited. The main attraction, however, was the contest for the German emperor's valuable Minnesinger trophy, in which the contesting clubs sang the song "The German Volkslied," for which Mr. Louis V. Saar of New York wrote the music. The prize was adjudged to the Junger muennerchor of Philadelphia, second and third honor going to the United singers of Newark, N. J., and of Washington, D. C., respectively. There were numerous other prizes awarded, and the festival was a most successful one. The struggle for supremacy was, while intense, thoroughly good natured.

Leonora Jackson is studying in Prague with Sevcik, the teacher of Kubelik, Kocian, Marie Hall and other great ones among the younger violinists.

Umberto Giordano, composer of "Andrea Chénier," has finished a new work named "Siberia," which will be produced next season at La Scala, Milan.

Beethoven's servant, Leopold Kaltenbrunner, has just settled at Vienna. He was born at Krons, in Austria, Oct. 12, 1819. This youth was the maestro's constant attendant.

Rendano's opera, "Onsuelo," had its first performance at Mannheim, only a

success of esteem. The music is described as noble, full of genuine temperament and far above the work of Mascagni and Leoncavallo. It is, however, deficient in dramatic effect, in spite of the cuts made since its earlier production at Stuttgart.

Emperor Francis Joseph of Austria has conferred on Edythe Walker, the American contralto at the Vienna opera, the title of "Kammer-Sängerin," or royal chamber singer. This is considered a great honor abroad. Miss Walker had an audience with the emperor, at which she thanked him formally for his favor.

The suicide of the young composer, Leo Held, is announced from Vienna. He was the composer of several operettas, one of which, "The Swallows," had great success.

A young American, Miss Jane Noria, made her debut at the Paris opera in "Romeo et Juliette," and is reported to have sung from beginning to end "sans aucune défaillance." Le Menestrel, who does not like M. Gailhard, director of the opera, declares that such a fact is very rare at that "sad establishment."

Raoul Pugno recently played in London a pianoforte sonata of his own composition, which he has not disclosed to New York. The four movements are headed by mottoes, mostly from the works of Charles Grandmougin, indicating an elegant mood for the work. The piece seems to have won a favorable mention from most of the reviewers.

Still another American musician who has just appeared in London, and with apparently no success at all, was Richard Pini, a pianist quite as unknown to fame in America as in England. He played in an extra concert of the "Richard Strauss Festival" that has been going on in the British capital. Beethoven's C minor concerto, and a group of Chopin selections.

Raymond Hitchcock of the "King David" Opera company will play his original part in the London production of Pixley & Lader's comic opera when H. W. Savage completes negotiations for a foreign tour of the piece. Strange as it may seem, impresarios in Paris, Vienna, Berlin and London are anxious to represent translations of this amusing comedy in Japan. The manager of amusements in Japan has made overtures for the piece with a Japanese presentation in view.

To those who are not seeking a professional musical life, and yet take their music seriously enough to intend to obtain all the beauty and happiness possible in it and out of it, graduation time merely marks one short mile upon a long road. They know or should know how quickly neglected practice and relaxed interest will result in their loss of the facilities of expression they have studied so devotedly to attain, facilities which if developed continuously with even less assiduity than prevails at school or college, are likely to take on such enduring form as is likely to place the amateur on reasonably safe ground for life. This keeping in touch with music is the thing that tells. The art that can so enrich and beautify life should never be surrendered through temporary disappointment or the pressure of other things which have nothing equally valuable to give us. For the graduate who is maintaining the hope and intention of essaying the difficult path of professional life, the lesson, in the words of the great Lill Lehmann, is this: "I have to practice and study more than ever. At the end one is just beginning."—Musical Leader.

George Totten Smith, the well known lyricist and librettist, has recently completed a number of new and striking songs for the production of "Mister Pipp," in which Charles Graepwin will be starred next season. Contrary to the usual custom, the music for these lyrics will not be written by any one composer, but each song will be put into the hands of a musician whose work seems best fitted to bring out its peculiar characteristics. Consequently, each number, from the inevitable coon song to the idyllic love ballad, will be a perfect type of its kind.

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